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### University Band Symphonic Band

Jeffrey J. Allison Conductor  
*Illinois State University*

John Eustace Conductor

Amy Johnson Conductor

Stephen K. Steele Conductor

Daniel J. Farris Conductor

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Music Department  
Illinois State University

# University Band

**Jeffrey J. Allison, *Conductor***

**John Eustace, *Conductor***

**Amy Johnson, *Conductor***

# Symphonic Band

**Stephen K. Steele, *Conductor***

**Daniel J. Farris, *Conductor***

Braden Auditorium  
Wednesday Evening  
November 20, 1991  
8:00 p.m.

# University Band

Flourish for Wind Band

Ralph Vaughan Williams  
(1872-1958)

Emperata Overture

Claude T. Smith  
(1932-1988)

A Symphonic Prelude

Alfred Reed  
(born 1921)

Fantasia for Band

Vittorio Giannini  
1903-1966)

Rushmore

Alfred Reed

Chant and Jubilo

Francis McBeth  
(born 1933)

Colonel Bogey March

Kenneth J. Alford  
(1883-1975)

## Intermission

## Symphonic Band

Festive Overture

(arranged by Donald Hunsberger)

Dmitri Shostakovich  
(1906-1975)

Illyrian Dances

Guy Woolfenden

Sketches on a Tudor Psalm

Fisher Tull  
(born 1934)

from *Symphonic Metamorphosis*  
on Themes of Carl Maria Von Weber

Paul Hindemith  
(1895-1963)

March  
(transcribed by Keith Wilson)

With his friend, Gustav Holst, Vaughan Williams cut the ties that had bound English music to Germany and Italy. Instead of looking for good melodies on the continent these two young Englishmen decided to seek them at home in England's own past. Vaughan Williams' music speaks of things English, but it also gives the English view of things universal. *Flourish for Wind Band* was composed as an overture to the Pageant "Music and the People" and was first performed in the Royal Albert Hall, in London on April 1, 1939.

*Emperata Overture* opens with a fanfare-like statement by the brass section accompanied by percussion. The main theme is then stated by the clarinets with a rhythmic brass background in 4/4 meter; occasionally a 7/8 measure separates phrases. The contrasting middle section presents a lyrical statement of a new theme by a flute soloist followed by reiterations of the theme in various sections of the band. The ending is highlighted by a change of key and a restatement of themes, making for an exciting finish.

Many of the early and traditional folk melodies of America are, not surprisingly, from English, Scotch, Irish, and Welsh folk songs. It is interesting to note that the words and melody of "Black is the Color of My True Love's Hair" are nowhere to be found in the folk song collections from the British Isles. It seems to be an authentic American product, one of the few from the period, and has been traced back to about 1740 in the Tennessee area of the Appalachian Mountains. With ten short bars of music and lyrics, an unknown writer of that period captured an entire world of local color and feeling which has captivated listeners ever since. *A Symphonic Prelude* takes the original melody as the basis for an elaborate chorale prelude, set for the concert winds as a work in its own right, not merely as an arrangement of the tune.

With *Fantasia for Band*, Giannini displays a sensitive appreciation for wind and percussion sounds, as well as an excellent sense for balance and form. The thematic material for the piece is stated in the opening measures. The slow introduction is followed by a varied allegro employing short motives and phrases before expanding by augmentation in meter and line.

Reed uses a brooding and mystic opening in *Rushmore* to represent the four great faces carved in stone gazing over the plains of America. He introduces a broad melodic line that is meant to symbolize the inner strength and calm majesty represented by these four great Americans as guardians of our tradition and faith in the freedom of man. As this theme is developed, rising ever higher in the band's registers, echoes of the opening fanfares enter, leading to a combination of the original theme together with *America, the Beautiful*, bringing the work to a close in all the majesty and colors of which the modern concert band or wind ensemble is capable.

*Chant and Jubilo* opens softly, with a single, simple melodic line which recalls the melodies of Gregorian chant. The chant has three phrases plus a fourth phrase which concludes the opening section. After a somewhat longer section of development, a snare drum roll leads into the opening trumpet fanfare of the *Jubilo* where the mood is jubilation, praise and joy. The fanfare theme is then subjected to multiple variations before the activity is resolved in affirmation, a call to joy, a closing hallelujah.

The interval of a descending minor third, basic to childhood communication, appears to be one factor in the composition of Kenneth Alford's *Colonel Bogey March* and a reason for its "basic" appeal. Playing golf in Scotland one day, Alford apparently whistled the interval to attract another golfer's attention and the result was world famous march (popularized later by the film, "The Bridge on the River Kwai"), with a familiar golf term, "bogey," in its title.

*Festive Overture* is a showpiece and stands as one of the best transcriptions of an orchestra work for the symphonic band medium. It is a rousing tour-de-force, with all sections of the band getting a chance to shine. Composed in 1954, it was first performed in this country in 1965 by the Utah Symphony Orchestra, Maurice Abravanel, conductor. It was first transcribed for band in 1958 by the composer himself, using Russian instrumentation, and later in this version by Donald Hunsberger, using American instrumentation.

Viola: "What country, friends, is this?"

Captain: "This is Illyria, lady."

Shakespeare: Twelfth Night I

The precise geographical location of Illyria was not important to Shakespeare. What excited him was the resonance of the word itself and the romance of all far away, make-believe places. Illyria is Never Never Land and the idea of inventing dances for such a place intrigued Woolfenden. This suite of three dances was commissioned by the British Association of Symphonic and Wind Ensembles with funds provided by West Midlands Arts. The first performance took place on September 26, 1986 at Warwick University during the fifth annual BASBWE conference. Woolfenden is Head of Music to the Royal Shakespeare Company and has composed more than one hundred and fifty scores. Some of the thematic material for the *Illyrian Dances* was adapted from music Woolfenden originally wrote for the RSC productions.

*Sketches on a Tudor Psalm* is based on a sixteenth century setting of the Second Psalm by Thomas Tallis. The original version was in the Phrygian mode with the melody in the tenor voice. A modern adaptation is still used today in Anglican services. The popularity of this melody is evidenced by its employment by Vaughan Williams as the basis for his *Fantasia for String Orchestra* in 1910. The introduction sets the harmonic character by emphasizing the juxtaposition of major and minor triads. The theme is first presented by solo alto saxophone, continued by horns, and followed by a fully harmonized version from the brass. The variation begins to unfold in an allegro section with a melody in the clarinets which was constructed from the retrograde of the theme. Subsequently, fragments of the theme are selected for rhythmic and melodic transformation. Finally, the opening harmonic sequence returns in highly punctuated rhythms to herald the recapitulation of the theme, beginning in the low woodwinds and culminating in a fully scored setting of the climactic measures. A coda continues the development as the music builds to a triumphal close on a major chord.

Hindemith wrote the *Symphonic Metamorphosis* in 1943, during his tenure as a professor at the Yale School of Music. He felt strongly that the work should be available in a band version and asked his colleague Keith Wilson to do the transcription. The March is the fourth and final movement of the work and reveals Hindemith's knowledge of wind combinations and timbral contrasts. The most important part of the march theme is a short two-bar fragment which begins in the brass at the very outset. This reappears and is developed at different points of punctuation throughout the movement. There is also a more lyrical "trio" theme which is repeated and developed, fortissimo, featuring most notably a stunning crescendo passage in the horns. The burden of the melodic writing shifts from the woodwinds in the initial presentation of the themes to the brass in the last half of the piece.

#### Coming Events

|                       |           |                   |         |
|-----------------------|-----------|-------------------|---------|
| Saturday, November 23 | Bandarama | Braden Auditorium | 8:00 pm |
|-----------------------|-----------|-------------------|---------|

### *Symphonic Band Personnel*

#### *Flute*

Lynn Feldner  
Laura Grant  
Patty Henberger  
Jenni Jonen  
\*Julie Long  
Tracy Nance  
Carrie Strahs  
Jenni Torbeck

#### *Oboe*

\*Missy Gustafson  
Steve Hosmer  
Mark Wienand

#### *English Horn*

Annette Roderick

#### *Clarinet*

Jeanette Bodenlos  
Matt Dethrow  
Jason Fichtel  
Jami Green  
Jennifer Hatfield  
Melissa Hawkins  
Jill Juchcinski  
\*Laura Rossi  
Courtney Shenberg  
Nathan Stalter  
Ann Wilshe

#### *Bass Clarinet*

Karl Kalis

#### *Bassoon*

Johanna McFadden  
\*Debbie Offerman

#### *Alto Saxophone*

Jason Sleep  
\*Toby Veach

#### *Tenor Saxophone*

Wendy Hellstern

#### *Baritone Saxophone*

Rusty Russell

\*Section Leaders

#### *Horn*

\*Eric Kaiser  
Lynn Kirchenberg  
Michele Seffernick  
Nancy Traut

#### *Trumpet*

Mike Emme  
Laura Enos  
Catherine Fangmana  
Johnnie Green  
\*Joe Kuryla  
Mike Lees  
Al Melville  
David Nommensen  
Andra Ross  
Cory Steers

#### *Trombone*

\*Eric Chandler  
Ken Haylock  
Paul Hefner  
Matt Kastor  
Roger Miner  
Dawn Trotter  
Brian Ward

#### *Euphonium*

Brian Bruggeman  
Eileen Buti  
Millie Cruz  
\*Lee Davis  
Leigh Hurtz

#### *Tuba*

Derrick Crow  
Dave Huber  
Brian Kvitek  
\*Troy Marble

#### *String Bass*

Edwin Botley  
Scott Metzger

#### *Percussion*

Jerry Cook  
Jim Duffy  
Tim Ryan  
\*Craig Sayles  
Eric Schmidt

### *University Band Personnel*

#### *Flute*

\*Amy Hellstern  
Tina Walker  
Robin Sams  
Melissa Monday  
Laura Brickey  
Jenny Hyzny  
Amy Mersinger  
Betsy Wargo  
Dawn Knudson  
Brian Harris

#### *Oboe*

\*Julie Friedrich  
Haylee Plockelman  
Ken Duffy

#### *Clarinet*

\*Theresa Paluch  
Julie Hutmacher  
Kristine Wagner  
Christy Coffing  
Norman Long  
Nicole Hines  
Michele Davia  
Jenny Slinkard  
Sue Gamo-Lobo  
Suzanne Hunsley

#### *Bass Clarinet*

\*Christy Hawley  
Chris Harrison

#### *Alto Saxophone*

\*Joe Dykema  
Michelle Koester  
Bill James  
Tracy Nance

#### *Tenor Saxophone*

Aaron Garrett  
David Tietz

#### *Baritone Saxophone*

Kris Zitka

#### *Trumpet*

\*Beth Mason  
Wendy Hicks  
Jill Wager  
Scott Hanson  
Robert Burns  
Tracy Kopecky

#### *French Horn*

\*Debbie Burns  
Heather Smith  
Kim Barnett  
Matt Bengston  
Kim Ricke  
Judith Ronan

#### *Trombone*

\*Brian Bruggeman  
Eric Wattles  
Dan Breezer

#### *Euphonium*

\*Richard Kann  
Andrew Kalbfus

#### *Tuba*

\*Steve Orland  
Lee Davis  
Van O'Brien

#### *Percussion*

\*Tom Lykins  
Matt Cowen  
Doug Schooley  
Jennifer Hunter  
Jim Kanger

\*Section Leaders

## *Bands at Illinois State University*

The *Wind Symphony* is a group of the finest instrumentalists at Illinois State University, performing outstanding and representative works in all styles from "classical" to "avant-garde." In addition to campus programs, the Wind Symphony tours annually. In the Spring of 1990, the Wind Symphony performed at the prestigious American Bandmasters Association Convention at the University of Illinois. Membership is by audition only and is open to all Illinois State University students.

The *Symphonic Bands* are comprised of approximately 75 outstanding wind and percussion players from across campus. They perform only quality band literature and concertize both on and off campus. These organizations rehearse three to five hours per week. Membership is by audition only and is open to all Illinois State University students.

The *University Band* is comprised primarily of non-music majors and music majors gaining experience on a secondary instrument. This ensemble provides students the opportunity to continue playing while devoting the major portion of their time to other academic disciplines. This organization rehearses once a week and presents one concert at the end of each term on campus. Membership is open to all Illinois State University students.

*Chamber Winds* is a select ensemble divided into numerous quartets and quintets which are coached by members of the applied music faculty at ISU. The collective ensembles perform diverse repertoire and concertize both on and off campus. Membership is by audition only and is open to all Illinois State University students.

The *Illinois State University Marching Band*, "The Big Red Marching Machine," has a long and proud history of performances at major events at home and across the Midwest. Each year, in addition to performing at all home football games and for over 4,000 high school band members at the State of Illinois Invitational High School Marching Band Championship, the "Pride of Illinois" travels to an away ISU football game and a Chicago Bears game. The "Big Red" is open to all Illinois State University students and is comprised of winds, percussion, color guard, twirlers and danceline.

The *Pep Band* provides spirit and enthusiasm at all ISU men's and women's home basketball games, as well as various other events on campus and in the community. Members from this band accompany the ISU basketball teams to the NCAA and NIT tournaments. Membership is by audition only, and is open to all students who participate in another band during the academic year.

### *Wind and Percussion Faculty*

Max Schoenfeld, *Flute* Tim Hurtz, *Oboe* Aris Chavez, *Clarinet*  
Michael Dicker, *Bassoon* Jim Boitos, *Saxophone* Joe Neisler, *Horn*  
Amy Gilreath, *Trumpet* Charles Stokes, *Trombone*  
Ed Livingston, *Euphonium & Tuba* David Collier, *Percussion*